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MADHYAMAVYĀYOGA

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BHASA

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मध्यमव्यायोग

महाकविश्रीभासप्रणीत

INTRODUCTION

The Text

The text of Bhasa's Madhyamavyayoga in this edition is reprinted from No. XXII of the Trivandrum Sanskrit Series first published under the editorship of the late T. Ganapati Sastri in 1912.

The Author and his Works

Bhasa is one of the great Indian poets in Classical Sanskrit literature whose life history is enshrouded in darkness. Till about 88 years ago only his name as a dramatist was known to us through the references made about him by such Sanskrit writers as Kalidasa, Dandin, Bana and Harsa in their works. But to the good fortune of the Sanskrit Scholars the late T. Ganapati Sastri made his discovery of some plays of Bhasa in 1910 and by this fact considerable light was thrown on the greatness of the author and the merits of his work.

The plays thus discovered are 13 in number and all of them show some striking common features in technique and style. The plays are:

१ प्रतिज्ञायौगन्धरायणम् ।	७ पञ्चरात्रम् ।
२ स्वप्नवासवदत्तम् ।	८ ऊरुभङ्गम् ।
३ बालचरितम् ।	९ अभिषेकनाटकम् ।
४ दूतघटोत्कचम् ।	१० प्रतिमानाटकम् ।
५ दूतवाक्यम्	११ अविमारकम् ।
६ कर्णभारम् ।	१२ चारुदत्तम् ।

and १३ मध्यमव्यायोगः ।

* But some scholars attribute the works यज्ञफलम् [illegible] to Bhasa.

The Bhasa Problem

Ever since these plays were brought to light a strong difference of view has been in existence among scholars as regards the authorship of these works. Dr. Ganapati Sastri's theory that these are Bhasa's works is supported by prominent Sanskritists like Keith, Sten Konow, F. W. Thomas, Jolly, Banerji Sastri, Belvalkar, Jacobi, Jayaswal, Haraprasad Sastri and others while [illegible], [illegible], Rama Pisharoti, Barnett, Kane, Kunhan Raja, Kuppuswami Sastri, Winternitz and Sylvain Levi refute the above view.

The evidence in support of Dr. Sastri's contention are mostly internal. There are two aspects of the question that call for sufficient proof. The first is whether all the thirteen plays are written by one and the same author and the second is whether Bhasa is that author. In support of the first part of the question Dr. Sastri points out the striking points of affinity in all the works. They are — (1) the same manner of beginning without the traditional नान्दी (2) the same name स्थापना given to the prologue in all (3) the absence of कविप्रशंसा or statement in praise of the author in all these works (4) the mention of the chief characters of the play by the मङ्गलश्लोक in almost all (5) repetition of many verses and expressions in some of the plays and (6) similarity of diction, imagery, usages and style.

Thus having shown that all these thirteen plays are the works of a single author Dr. Sastri proceeds to prove that they are Bhasa's on the following grounds.

(i) K[illegible] in his M[illegible] [illegible] pr[illegible] [illegible] Saumilla and Kaviputra: प्रथितयशसां भासकविसौमिल्लकविपुत्रादीनाम् etc. (Mal. Act I) The statement of the [illegible] Indian Sanskrit [illegible] [illegible] that Bh[illegible] [illegible] of the [illegible] [illegible] [illegible] [illegible] commence

(ii) Bh[illegible] B[illegible] in his H[illegible] [illegible] that [illegible] achieved great fame by his plays which were begun directly by the Sutradhara and which were full of a variety of [illegible] and [illegible]

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकै ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

(Harshacarita)

This [illegible] clearly [illegible] of [illegible] of dramatic compositions which do not [illegible] the Nandi at the beginning and definitely state that Bh[illegible] [illegible] [illegible]

(iii) R[illegible] in his Suktimuktavali [illegible] that [illegible] threw Bh[illegible] plays into fire to test their merit but the fire did not burn the Svapna-vasavadatta

भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

(Suktimuktavali)

H[illegible] [illegible] there [illegible] [illegible] unmistakable [illegible] of Bh[illegible] and his dramatic works of which the Svapnavasavadatta is held as the masterpiece [illegible] [illegible] [illegible] [illegible] references to Bh[illegible] writings by other authors [illegible] all of which prove that Bh[illegible] was a poet of [illegible] high order and his plays were very much appreciated by scholars. Now the dramatic works [illegible] [illegible] by D[illegible] Ganapati Sastri [illegible] all the characteristics

enumerated in the above stanzas and Svapnavasava datta is one among those works Hence the theory of Dr Sastri that these plays are Bhasa's own has been accepted by many Sanskritists

But Mr Krishna Pisharodi and others consider these works as only abridged versions of the original plays of Bhasa used by the Cakyars of Malabar for their performances They hold this view on the grounds that (1) none of these plays contains the author's name (2) the special features of these works are to be met with in many other South Indian plays also and they are due to Kerala influence and (3) Bhasa's name is not found mentioned in the rhetorical works in which quotations from these plays occur

But however even if these plays happen to be abridgements Bhasa's ultimate authorship cannot be denied Dr Pusalker too in his thesis on Bhasa proves that these compositions cannot be adaptations or compilations by Cakyars and that all the thirteen plays are the genuine works of Bhasa

Bhasa's date

The date of Bhasa is one of the vexed questions in Indian literature There is absolutely no reliable information about his life The dates assigned to him vary between the fourth Century B C and the tenth Century A D All the same it is beyond doubt that Bhasa lived before Kalidasa Dr Pusalker fixes the sixth Century B C as the upper limit and the first century B C as the lower limit for the date of Bhasa for he assigns Kalidasa to the first Century B C He further limits the period between the fifth and the

fourth Centuries B. C. This conclusion agrees fairly well with the widely admitted view of Dr. Ganapati Sastri that the great dramatist must have flourished some time about 370 B. C.

THE MADHYAMAVYAYOGA

Title

This play named The Madhyama belongs to the class of Rupakas known as Vyayoga. The hero of this Vyayoga is Madhyama, the middle brother of the Pandava Princes and the central theme of action is a duel between Bhima and Ghatotkaca. The appellation Madhyama given to Bhimasena is explained in the work itself in the words of the hero:

मध्यमोऽहमवध्यानामुत्सिक्तानां च मध्यमः ।
मध्यमोऽहं क्षितौ भद्रे भ्रातॄणामपि मध्यमः ॥ २८ ॥
मध्यमः पञ्चभूतानां पार्थिवानां च मध्यमः ।
भवे च मध्यमो लोके सर्वकार्येषु मध्यमः ॥ २९ ॥

But the dramatic effect is all the more successfully achieved by giving the same name to the middle Brahmin boy also, whose part is prominent in that his voluntary willingness to become the victim finally leads to the interference of Bhima. Therefore the title Madhyama Vyayoga is quite appropriate.

The Vyayoga — Its Characteristics

The plot of a Vyayoga should be well known and legendary and its hero a royal personage or god. The hero must also be a Dhiroddhata and female characters should be very few. The third (गर्भ) and the fourth (विमर्श) junctures are excluded and generally there

is a good number of male characters. The Vyayoga type of play consists of only one Act and the action does not extend over a day. Strife and battle not caused by woman are the principal scenes of action. The erotic (शृङ्गार) the comic (हास्य) and the calm (शान्त) sentiments cannot hold the main place. In the Sahityadarpana the following definition is given:

> ख्यातेतिवृत्तो व्यायोगः स्वल्पस्त्रीजनसंयुतः ।
> हीनो गर्भविमर्शाभ्यां नरैर्बहुभिराश्रितः ॥
>
> एकाङ्कश्च भवेदस्त्रीनिमित्तसमरोदयः ।
> कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः ॥
>
> राजर्षिरथ दिव्यो वा भवेद्धीरोद्धतश्च सः ।
> हास्यशृङ्गारशान्तेभ्य इतरेऽत्राङ्गिनो रसाः ॥
>
> (Sahityadarpana)

The Plot and its Source

Bhasa has taken the subject for many of his plays from the epics the Mahabharata and the Ramayana. The Madhyama Vyayoga is evidently derived from the love episode of Bhima and Hidumba narrated in the Adiparva of the Mahabharata. The story goes that Hidumba fell in love with Bhima who married her after killing Hidimba her brother in fight and a son by name Ghatotkaca was born to them. But there is no basis in the epic for the incidents told in the play. Hence the clash between Bhima and Ghatotkaca and the subsequent meeting of Hidimba by Bhima are all innovations of the dramatist. Again the story of Sunassepha in the Aitareya Brahmana may be considered as the source from which Bhasa has taken the character of the middle brahmin son who offers his life for saving t[illegible] w[illegible] f[illegible]ily

In the course of their life in the forest consequent on the defeat at the gambling game with the Kaurava brothers the Pandava Princes were for some time staying near the dwelling of the demoness Hidimba. One day they had to take part in a sacrifice at the hermitage of the sage Dhaumya and so leaving Bhima alone to guard their hut all the other brothers left for the sage's *asram*. Bhima availed of this opportunity to take his regular exercise in an open spot nearby. At that time Ghatotkaca being asked by his mother Hidimba to get a human being for her *Parana* was attacking an old brahmin named Kesavadasa demanding him to hand over to him one of his three sons.

In this helpless plight the distressed father and mother clung to their eldest and youngest sons respectively out of special affection and expressed their grief at their loss. Therefore the second son by name Madhyama came forward and offered to go with the demon Ghatotkaca. Though with great reluctance the poor parents consented. But as the boy felt thirsty he wanted permission to go to a pond nearby and drink some water. Ghatotkaca gladly allowed him to go but the boy tarried for a long time. Being anxious to take the victim in time to his mother the demon called out loudly Madhyama Madhyama come soon.

Now Bhimasena who was taking exercise in the open air heard this cry Madhyama and himself being the Madhyama Prince took it to his own name called out by somebody requiring his help. At once he proceeded to the spot from where this sound came and to his surprise found the terrified brahmin family being assaulted by Ghatotkaca. Evidently the boy Madhyama

and returned to the place. The old brahmin told Bhima all that had happened and prayed for his help. Bhima took pity on the Brahmin and ordered the demon to let the boy go. But Ghatotkacha refused to leave him off even if his father were to ask him for he was taking him in obedience to his mother's command.

Appreciating the demon's sense of filial duty Bhima desired to know who his mother was and the aggressor replied that she was Hidimba, a demoness and also that his father was Bhimasena. Immediately Bhima knew him to be his own son, yet concealing his identity he offered himself as the victim instead of the brahmin boy. Ghatotkacha agreed and let the boy free but Bhima to test his son's valour asked him to take him by force if he could. Then there ensued a long duel between the mighty father and the mighty son in which Ghatotkacha was not successful. But Bhima knew that his son could annihilate the Kauravas in fight and felt extremely gratified.

When all his attempts to take Bhima by force failed Ghatotkacha remembered his opponent's promise and asked him to keep his word by accompanying him to his mother. The Pandava Prince submitted and went with him to Hidimba's abode. There Hidimba was overwhelmed with joy to meet her long separated husband and greeted him heartily. Bhima too felt very happy and he asked Hidimba why she ordered her son to capture a human being for her breakfast. The demoness explained that it was with the intention of meeting her husband himself that she adopted such a course of action and that she was successful. Thus highly satisfied with her conduct Bhima praised her. He embraced his son

Chatotkaca and H ed him Then all th tha of them accompanied the Brahmin and his family to a distance and left them to resume their journey peacefully

General Estimate of Bhasa

Poet Bhasa is one of the brilliant stars in the firmament of Sanskrit dramatic literature His works display his wide range of genius and originality The rapid but smooth development of plot the simple and clear characterisation and the easy and natural diction are all peculiar features of his plays His faithful descriptions of nature show the poet's keen observation His figures of speech are mostly drawn from the plain manifestations of natural phenomena and nearly all the sentiments are brought out with due effect But Bhasa omits the prescribed *nandi* in all his plays for probably he lived far before the time when its presence became the rule All through his writings there is a flavour of unsurpassed originality which assigns him a very high place among the great Sanskrit Poets of India

A Critical appreciation of the Madhyamavyayoga

The Madhyamavyayoga is one of the best short plays of Bhasa Bhima the hero is a royal personage and being the son of the wind god he is a demigod too His proud and overbearing conduct surely marks him as a *Dhirodhatta*

The central point of dramatic development in the play is the name Madhyama applied to Bhima and to the brahmin boy Hidimba Ghatotkaca's er

Madhyama Madhyama come on Bhima thinks that he is called by his mother and appears on the scene. There he finds the demon and the assaulted old brahman with his wife and children. The prince asks the demon to let them go but the latter refuses. Thus the situation for the duel between Bhima and Ghatotkaca which is the central theme of the play has been cleverly evolved. The fact that the duel is not caused by woman is in conformity with the characteristics of a Vyayoga.

The predominant sentiment (रस) in this p is fury (रौद्र) as is seen from the central action of fight. But other sentiments also display a variety in the pl t. The frightened brahmin family evinces terror (भयानक) and the lamentations of the distressed old Kesavad at his sons loss produce a deep sense of pathos whil at the meeting of Bhima and Hidimba in the end the sentiment of love (शृंगार) is seen.

Though Bhasa exploits the epic characters Bhima Ghatotkaca and Hidimba for his play on the whole the work is definitely a creation of his own imagination. The composition is full of passages that proclaim the poets knowledge of natural truths and human emotions. Bhimas happiness as though at the sight of his own brother or son when he meets Ghatotkaca is vividly expressed in his words Ah who can it be the thief of all my brothers qualities? His youthful haughtiness puts me in mind of Subhadras son (vide verse आनृणं मम सर्वेषां etc). Again when the demon is perplexed in his failure the Pandava Prince says Even an infuriated wild elephant cannot attack a tiger in the forest (vide verse 44 स्वाडसि कुञ्जरो वन्य etc). The h h satisf ti n

of hu l on l m u d i t andin, th t hi wife th u, l m low his not deh r ed her elt n h appe rat l in the pia e which Bhima ace rd Hidimba He s Ih n ast a dem ne enly Ly hirth and not Ly con duct (vide page - जात्या राक्षसी न समुदाचारेण)

The r upid devel pment of the plot without hampering the smoothness of the progress of the story which is Bhasa's speciality is well illu trat d in the Madhyama The introduction of the frightened brahmin family take in its wake Ghatotkaca The cry Madhyama brings in Bhima and the duel ensues But keeping hi word the middle Pandava follows the demon and the meeting of Bhima and Hidimba take place Thu throughout the play no strain or delay is felt in it progress from stage to stage

Bhasa's characters in the Madhyama are plain human and quite life like The intricate emoti n are expressed directly in a flash and no time is wasted over them The characters are not so imaginative r romantic as the e of Kalidasa or Bana and not s sentimental r poetic as those of Bhavabhuti Nor are they similar to the fickle and toys like ne of Sri Harsa The graphic description of Ghatotkaca alm t enables one to visualise his huge form (vide verse 5 वृत्तभुजं etc) So also the picture of the superhumanly mighty Bhima is excellently drawn in the verse सिंहाकृति कनकतालसमानबाहु etc (vide verse 7) The faithful and loving Hidimba has been drawn by a single stroke f the pen in which art Bhasa excells all other p et The demone s says to her in that Bhima is as good to herself as well as to himself (vide page 3 सब च मम च) What more is needed to paint a true wife who considers

her husband and her wholehearted devotion to duty. The knight and Keśavadāsa and his son are also prominent and clearly drawn characters.

Bhāsa is deeply impressed with the phenomena of nature. His pen picture of the awe-inspiring forest region is very effective (vide verse 10 [illegible] etc.) His figures of speech are simple and true to life. The old brahmin Keśavadāsa with his wife and sons being chased by the demon is aptly compared to a bull with its cow and calves being pursued by a tiger (vide verse 8 [illegible] etc.) Similarly the gait of the victorious Bhimasena has been beautifully compared to that of a bull that struts majestically after shaking off the drops of rain water from its body (vide verse 48 [illegible] etc.) A very fine instance of the figure *Rūpaka* can be seen in the verse which describes Ghatotkaca as the thunderbolt to mountains, the hawk to all birds, the lion to animals and death itself in human form (vide verse 7 वज्रपातोऽचलेन्द्राणां श्येन [illegible] etc.)

Bhāsa's style in the Madhyama is simple and direct and it shows how much his writing is influenced by the epics. But at times his brevity even verges on terseness and sparseness. He tells us more by silence than by speech. All the same the poet is a master conversationalist. The clear and flowing style of his short sentences in the dialogue of the play and the elegance and beauty of his verses certainly mark him as an eminent Sanskrit dramatist.

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PRINCIPAL CHARACTERS

Bhima

Bhima the hero appears as a person of extraordinary strength and size as in the Mahabharata. He is a regular gymnast and takes daily exercise in the open air. His huge frame arouses admiration in the mind of Ghatotkaca who himself is a giant. He exclaims — अहो ! दर्शनीयोऽयं पुरुषः । य एष [illegible] सिंहाकृति [illegible] समागतः etc (vide verse 27)

The hero belongs to the *Dhiroddhata* type. He is proud and haughty. At the same time the tender feelings of affection and mercy are also quite prominent in him. He is keenly susceptible to the sweetness of the voice of Ghatotkaca. When the latter calls out Maddhyama, Maddhyama, Bhima says that it creates a sort of mental feverishness in him being very similar to the voice of Dhananjaya (vide verse 25 अमवति मनोऽस्माकं स्वरोऽस्य- etc). This shows that even the gigantic frame of the Pandava prince contains a heart full of fellow feeling and brotherly love.

Bhima's assertive nature is seen in his conversation with Ghatotkaca in which he establishes that he is Maddhyama. He argues that he is the middle one of the Pandava brothers, the inmost of the five elements and of the three worlds and the mediator between the kings (see verse 28 मध्यमोऽहमवध्यानां etc)

To the weak and the distressed Bhima's on is always kind and considerate. When he finds the poor brahmin and his family bullied by Ghatotkaca he [illegible] the demon to let them free. H[illegible]ver

great respect for the Brahmin who acted to deceive him worldly men

The prince is a great fighter. He easily won the duel with Ghatotkaca. He is also possessed of divine power and cleverly frees himself from the magical bondage which his opponent puts him in. His love of truth can be seen from the fact that he agrees to accompany Ghatotkaca to Hidimba's abode in accordance with his promise.

Above all Bhima is a loving husband and an affectionate father. His joy knows no bounds when he meets Hidimba after a long separation. He is grateful to her for her earlier services and greets her saying "Oh queen Hidimba" (vide page 23 "अये ! देवि हिडिम्बा") This speaks well for his magnanimous heart. His fatherly affection flows out in the following words when he is extremely pleased with his son Ghatotkaca's display of valour and heartily embraces him with a blessing "एहेहि पुत्र ! त्वं ... । ... । पुत्र ! अतिबलपराक्रमो भव ॥"

Ghatotkaca

Next to Bhima Ghatotkaca is the prominent figure. He is a demon portrayed as a highly obedient son very much devoted to his mother. To carry out the command of his mother he ... ready to disobey even his father. He ... to Bhima ... when he is asked to let the Brahmin boy go that even if his father is to ask him to let the boy free he will not be released for he is captured at the command of his mother (vide verse 30 "... विसृज—etc")

Being born of Bhima and Hidimba, Ghatotkaca has inherited immense physical strength and courage. In the duel with the Pandava prince he exhibits super-human force and might though he is finally overcome by his mightier opponent. He is also skilled in magical weapons to which he resorts as a last recourse to bind his rather overbearing victim. Even the proud Bhima admires the physique of Ghatotkaca: अहो! [illegible] — etc (vide verse 26)

But Ghatotkaca has also a soft corner in his heart. At the sight of Bhima he is struck by the majestic personality of the prince and his heart is filled with the love for a kinsman as it were. In the presence of his mother when he understands that the victim he has brought is his own father he feels sorry for his unbecoming conduct. So he begs Bhima to pardon him: '[illegible]' (vide page [illegible])

His enmity for the Kaurava brothers can be clearly seen from what he says to his father: [illegible] (vide page [illegible])

Hidimba

Hidimbā, the demon wife of Bhima, is represented as a very intelligent and to some extent cunning woman. Of course, so far as the traits go, she can be counted as one among the members of her own race who are generally peculiarly intelligent and cunning. Her explanation to her husband why she has sent for a human being for her breakfast may be taken as satisfactory though it does not completely convince. She tells that she has done so only with a view to meeting her lover Bhima himself who sojourns

in the neighbourhood has been known to her previously and not with the intention of devouring a human being. However Bhima is extremely gratified by her reply and he praises her that she is a demoness only by birth but not by conduct (vide page 23 जात्या राक्षसी न समुदाचारेण) Certainly her husband is justifiable when viewed at her own angle of vision. Her love for her husband is so great that she adopts anything as a device to effect a reunion with him.

Hidimba's love and devotion for her husband are unquestionable. Finding that it is Bhima who has been brought by her son, she tells that he is a god, and further a god to herself and also to her son himself. And so she asks Ghatotkaca to pay his respects to the Pandava prince— 'उत्कच' दैवतं वन्दस्व । तव च मम च । अभिवादय पितरम् । (vide page 22)

॥ श्री ॥

श्रीगणेशाय नमः ।

महाकविश्रीभासप्रणीतः

मध्यमव्यायोगः ।



(ततः प्रविशति सूत्रधारः)

सूत्रधारः —

पायात् स वोऽसुरवधूहृदयावसादः
पादो हरेः कुवलयामलखड्गनीलः ।
यः प्रोद्यतस्त्रिभुवनक्रमणे रराज
वैदूर्यसंक्रम इवाम्बरसागरस्य ॥ १ ॥

एवमार्यमिश्रान् विज्ञापयामि । अये किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग ! पश्यामि ।

(नेपथ्ये)

भोस्तात ! को नु खल्वेषः ।

सूत्रधारः — भवतु, विज्ञातम् ।

भोः शब्दोच्चारणादस्य ब्राह्मणोऽयं न संशयः ।
त्रास्यते निर्विशङ्केन केनचित् पापचेतसा ॥ २ ॥

(नेपथ्ये)

भोस्तात! को नु खल्वयं ।

सूत्रधार —हन्त दृष्ट विज्ञातम् ! एष खलु पाण्डवमध्यमस्यात्मजो हिडिम्बारणिसम्भूतो राक्षसा(नि ? मि)रकृतवैर ब्राह्मणजन वित्रासयति ! भो ! कष्ट कष्ट खलु पत्नीसुतपरिवृतस्य ब्राह्मणस्य वृत्तान्त । अत्र हि,

श्रान्तौ सुतै परिवृतस्तरुणै सदारो
वृद्धो द्विजो निशिचरानुचर स एष ।
व्याघ्रानुसारचरितो वृषभ सधेनु
सन्त्रस्तवत्स(क) इवाकुलतामुपैति ॥ ३ ॥

(निष्क्रान्त)

स्थापना ।

(तत प्रविशति सुतत्रयकलत्रपरिवृत केशवदास पृष्ठतो घटोत्कचश्च ।)

वृद्ध —भो ! को नु खल्वेष,

(त ? ज)रुचिरविकरप्रकीर्णकेशो
भ्रुकुटिपुटोज्ज्वलपिङ्गलायताक्ष ।
सतडिदिव घन सकण्ठसूत्रो
†युगनिधने प्रतिमाकृतिर्हरस्य ॥ ४ ॥

† युगनिधने युगान्तहारे प्रवृत्तस्येति शेष ।

प्रथम — भोस्तात! को नु खल्वेष ।

ग्रह(निर्युं)गलनिभाक्ष पीनविस्तीर्णवक्षा
कनककपिशकेश पीतकौशेयवासा ।
तिमिरनिवहवर्ण पाण्डरोद्वृत्तदंष्ट्रो
नव इव ‡जलगर्भो लीयमानेन्दुलेख ॥ ५ ॥

द्वितीय — क एष भो !

कलभदशनदंष्ट्रो लाङ्गलाकारनास
करिवरकरबाहुर्नीलजीमूतवर्ण ।
द्रुतहुतवहदीप्तो य स्थितो भाति भीम
स्त्रिपुरपुरनिहन्तु शङ्करस्येव रोष ॥ ६ ॥

तृतीय — भोस्तात! को नु खल्वस्मान् पीडयति ।

वज्रपातोऽचलेन्द्राणा श्येन सर्वपतत्रिणाम् ।
मृगेन्द्रो मृगसङ्घाना मृत्यु पुरुषविग्रह ॥ ७ ॥

ब्राह्मणी — (क) अय्य! को एसो अह्माअ सन्दावेद ।

घटोत्कच — भो ब्राह्मण! तिष्ठ तिष्ठ ।

किं यासि मद्भयविनाशितधैर्यसारो
वित्रस्तदारसुतरक्षणहीनशक्त! ।

(क) आर्य! क एषोऽस्मान् सन्तापयति ।

‡ जलगर्भो मेघ ।

तार्क्ष्यात्मजपक्षपवनोद्धृतरोषवह्नि
तीव्रं कलत्रसहितो भुजगो यथार्तः ॥ ८ ॥

भो ब्राह्मण! न गन्तव्यं न गन्तव्यम् ।

वृद्ध — ब्राह्मणि! न भेतव्यं पुत्रकाः! न भेतव्यम् । सविमर्शा ह्यस्य वाणी ।

घटोत्कच — भो! कष्टम् ।

जानामि सर्वत्र सदा च नाम
द्विजोत्तमा पूज्यतमाः पृथिव्याम् ।
अकार्यमेतच्च मयाद्य कार्यं
मातुर्नियोगादपनीतशङ्कम् ॥ ९ ॥

वृद्ध — ब्राह्मणि! किं न स्मरसि तत्रभवता जलक्लिन्नेन मुनिनोक्तम् — अनपेतराक्षसमिदं वनमप्रमादेन गन्तव्यमिति । तदेवोत्पन्नं भयम् ।

ब्राह्मणी — (क) किं दाणिं अय्यो मज्झत्थवण्णो* विअ दिस्सदि ।

वृद्ध — किं करिष्यामि मन्दभाग्यः ।

(क) किमिदानीमार्यो मध्यस्थवर्ण इव दृश्यते ।

* मध्यस्थवर्णे इव क्षत्रिय इव ।

ब्राह्मणी — (क) ण विक्कोसामो ।

प्रथम — भवति! कस्म वय विक्रोशाम ।

इद हि शून्य तिमिरोत्करप्रभै
र्नगप्रकारैरवरुद्धदिक्पथम् ।
खगैर्मृगैश्चापि समाकुलान्तर
वन निवासाभिमत मनस्विनाम् ॥ १० ॥

वृद्ध — ब्राह्मणि! न भेतव्य न भेतव्यम् । मनस्विजननिवासयोग्यमिति श्रुत्वा विगत इव मे सन्त्रास । शङ्के नात्यतिदूरेण पाण्डवाश्रमेण भवितव्यम् । पाण्डवास्तु,

युद्धप्रियाश्च शरणागतवत्सलाश्च
दीनेषु पक्षपतिता कृतमाह्नमाश्च ।
एवविधप्रतिभयाकुलितचेष्टिताना
दण्ड यथार्हमिह धारयितु समर्था ॥ ११ ॥

प्रथम — भोस्तात! न तत्र पाण्डवा इति मन्ये ।

वृद्ध — पुत्र! कथ त्व जानीषे ।

प्रथम — तस्मादाश्रमादागतेन कस्मचिद् ब्राह्मणेन (कथित) — शतकुम्भ नाम यज्ञमनुभवितु महर्षेर्धौम्यस्याश्रम गता इति ।

(क) ननु विक्रोशाम ।

वृद्ध — हन्त हताः स्म ।

प्रथम — तात ! न तु सर्व एव । आश्रमपरिपालनार्थमिह स्थापितः किल मध्यमः ।

वृद्ध — यथैव, सन्निहिताः सर्वे एव पाण्डवाः ।

प्रथम — स चाप्यस्यां वेलायां व्यायामपरिचयार्थं वि(प्र)कृष्ट देश इति श्रूयते ।

वृद्ध — हन्त निराशाः स्मः । भवतु, पुत्र ! व्यपश्रयिष्ये तावदेनम् ।

प्रथम — अलमलं परिश्रमेण ।

वृद्ध — पुत्र(निवेदयार्थिनी?) खलु प्रार्थना । भवतु, पश्यामस्तावत् । भो पुरुष ! अस्त्यस्माकं मोक्षः ।

घटोत्कच — मोक्षोऽस्ति समयतः ।

वृद्ध — कः समयः ।

घटोत्कच — अस्ति मे तत्रभवती जननी । तयाहमाज्ञप्तः -- पुत्र ! ममोपवासनिसर्गार्थमस्मिन् वनप्रदेशे कश्चिन्मानुषः परिमृग्यानेतव्य इति । ततो मयासादितो भवान् ।

पत्न्या चारित्रशालिन्या द्विपुत्रो मोक्षमिच्छसि ।
बलाबलं परिज्ञाय पुत्रमेकं विसर्जय ॥ १२ ॥

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वृद्ध — हं भो राक्षसापसद!

किमहं श्रुतवान् वृद्ध पुत्र शीलगुणान्वितम् ।
पुत्राद्स्य हृत्वा हा कथ निर्वृतिमाप्नुयाम् ॥ १३ ॥

घटोत्कच —

यद्यर्थितो द्विजश्रेष्ठ! पुत्रमेक न मुञ्चसि ।
सकुटुम्ब क्षणेनैव विनाशमुपयास्यसि ॥ १४ ॥

वृद्ध — एष एव मे निश्चय ।

कृतकृत्य शरीर मे परिणामेन जर्जरम् ।
राक्षसाग्नौ सुतापेक्षी होष्यामि विधिसत्कृतम् ॥ १५ ॥

ब्राह्मणी — (क) अय्य! मा मा एव । पदिव्वदधम्मिणी पदिव्वदत्ति णाम । गहिदफलेण एदिणा सरीरेण अय्य कुळं च रक्खिदु इच्छामि ।

घटोत्कच — न खलु स्त्रीजनोऽभिमतस्तत्रभवत्या ।

वृद्ध — अहमनुगमिष्यामि भवन्तम् ।

घटोत्कच — आ! वृद्धस्त्वमपसर ।

प्रथम — भोस्तात! ब्रवीमि खलु तावत् किञ्चित् ।

(क) आर्य! मा मैवम् । पतिव्रतधर्मिणी पतिव्रतेति नाम । गृहीतफलेनैतेन शरीरेणार्य कुलं च रक्षितुमिच्छामि ।

वृद्ध —पुत्र कथय ।

प्रथम —

मम प्राणैर्गुरुप्राणानिच्छामि परिरक्षितुम् ।
कुलस्यास्य मोक्तुमर्हति मा भवान् ॥ १६ ॥

द्वितीय —आर्य ! मा मैवम् ।

ज्येष्ठः श्रेष्ठः कुले लोके पितृणां च सुसम्प्रियः ।
ततोऽहमेव यास्यामि गुरुवृत्तिमनुस्मर ॥ १७ ॥

तृतीय —आर्यौ ! मा मैवम् ।

ज्येष्ठो भ्राता पितृसमः कथितो ब्रह्मवादिभिः ।
ततोऽहं कर्तुमस्म्यर्हो गुरूणां प्राणरक्षणम् ॥ १८ ॥

प्रथम —वत्स ! मा मैवम् ।

आपद्‌ हि पिता प्राप्तो ज्येष्ठपुत्रेण तार्यते ।
ततोऽहमेव यास्यामि गुरूणां प्राणरक्षणात् ॥ १९ ॥

वृद्ध —ज्येष्ठमिष्टतमं न शक्नोमि परित्यक्तुम् ।

ब्राह्मणी —(क) जह अय्यो जेट्ठं इच्छदि, तह अहं पि कणिट्ठं इच्छामि ।

द्वितीय —पित्रोरनिष्ट कस्येदानीं प्रिय ।

(क) यथार्यो ज्येष्ठमिच्छति, तथाहमपि कनिष्ठमिच्छामि ।

घटोत्कचः — अहं प्रीतोऽस्मि, शीघ्रमागच्छ ।

द्वितीयः —

> धन्योऽस्मि यद् गुरूणां स्वैः प्राणैः परिरक्षितः ।
> बन्धुस्नेहाद्धि महतः कालस्नेहस्तु दुर्लभः ॥ २० ॥

घटोत्कचः — अहो स्वजनवात्सल्यमस्य ब्राह्मणवटोः ।

द्वितीयः — भोस्तात! अभिवादये ।

वृद्धः — एह्येहि पुत्र!

> विनिमय्य गुरुप्राणान् स्वैः प्राणैर्गुरुवत्सल! ।
> अकृतात्मसुरावाप ब्रह्मलोकमवाप्नुहि ॥ २१ ॥

द्वितीयः — अनुगृहीतोऽस्मि । अम्ब! अभिवादये ।

ब्राह्मणी — (क) जाद! चिर जीव ।

द्वितीयः — अनुगृहीतोऽस्मि । आर्य! अभिवादये ।

प्रथमः — एह्येहि वत्स!

> परिष्वजस्व गाढं मां परिष्वक्तः शुभैर्गुणैः ।
> कीर्त्या तव परिष्वक्ता भविष्यति वसुन्धरा ॥ २२ ॥

द्वितीयः — अनुगृहीतोऽस्मि ।

तृतीयः — आर्य! अभिवादये ।

(क) जात! चिर जीव ।

द्वितीय —स्वस्ति ।

तृतीय —अनुगृहीतोऽस्मि ।

द्वितीय —भो पुरुष ! ब्रवीमि किञ्चित् ।

घटोत्कच —ब्रूहि ब्रूहि शीघ्रम् ।

द्वितीय —एतस्मिन् वनान्तरे जलाशय इव दृश्यते । तत्र मे प्रकाल्पितपरलोकस्य पिपासाप्रतीकारं करिष्यामि ।

घटोत्कच —दृढव्यवसायिन् ! गम्यताम् । अतिक्रामति मातु राहारकाल । शीघ्रमागच्छ ।

द्वितीय —मोत्तात ! एष गच्छामि । (इति निष्क्रान्त)

वृद्ध —हा हा परिमुषिता स्मो भो ! परिमुषिता स्म ।

यन्निमग्नो मम त्वासीन्मनोज्ञो यज्ञपर्वत ।
स मध्यभङ्गभङ्गेन मनस्तपति मे भृशम् ॥ २३ ॥

हा पुत्र ! । कथ मत एव ।

तरुण ! तरुणतानुरूपका ते !
नियमपराध्ययनप्रसक्तबुद्धे ! ।
कथमिह गजराजदन्त(र्गोप)ग्र
स्तरुरिव यास्यसि पुष्पितो विनाशम् ॥ २४ ॥

घटोत्कच —चिरायते खलु ब्राह्मणवटु । अतिक्रामति मात

राहारकाल । किन्तु खलु करिष्ये । भवतु दृष्टम् । भो ब्राह्मण! आहूयतां तव पुत्र ।

वृद्ध —अतिराक्षस खलु ते वचनम् ।

घटोत्कच —कथ कुप्यति, मर्षयतु मर्षयतु भवान् अय मे प्रकृतिदोष । अथ किन्नामा तव पुत्र ।

वृद्ध —एतदपि न शक्य श्रोतुम् ।

घटोत्कच —युक्त भो! ब्राह्मणकुमार! किन्नामा ते भ्राता ।

प्रथम —तपस्वी मध्यम ।

घटोत्कच —मध्यम इति सदृशमस्य । अहमेव यास्यामि । भो भो मध्यम! शीघ्रमागच्छ ।

(तत प्रविशति भीमसेन)

भीमसेन —भो कस्याय स्वर ।

खगरवविरले विगीति तार
द्रुमगहने दृढमङ्कटे वनेऽस्मिन् ।
जनयति च मनोज्वर स्वरोऽय
बहुमदृशो हि धनञ्जय(स्वर)स्य ॥ २५ ॥

घटोत्कच —चिरायते खलु ब्राह्मणवटु । अतिक्रामति मातुराहारकाल । किन्तु खलु करिष्ये । भवतु दृष्टम् उच्चै

शब्दापयामि । भो मध्यम ! शीघ्रमागच्छ ।

भीमसेन — भो ! को नु खल्वेतस्मिन् वनान्तरे मम व्यायामविघ्नमुत्पाद्य मध्यम ! मध्यम ! इति मां शब्दापयति । भवतु, पश्यामस्तावत् । (परिक्रम्यावलोक्य) अहो दर्शनीयोऽयं पुरुषः । अयं हि,

सिंहास्यः सिंहदंष्ट्रो मधुनिभनयनः स्निग्धगम्भीरकण्ठो
बभ्रुभ्रूः श्येननासो द्विरदपतिहनुर्दीर्घविश्लिष्टकेशः ।
*व्यूढोरा वज्रमध्यो गजवृषभगतिर्लम्बपीनांसबाहुः
सुव्यक्तं राक्षसीजो विपुलबलयुतो लोकवीरस्य पुत्रः ॥ २६ ॥

घटोत्कच — चिरायते खलु ब्राह्मणवटुः । मातुराहारकालः । किमिदानीं करिष्ये । भवतु, उच्चैराह्वानं करिष्ये । भो भो मध्यम ! शीघ्रमागच्छ ।

भीमसेन — भो प्राप्तोऽस्मि ।

घटोत्कच — न खल्वयं ब्राह्मणवटुः । अहो दर्शनीयोऽयं पुरुषः । य एषः,

कनकतालसमानबाहुः
मध्ये तनुर्गरुडपक्षविलिप्तपक्षः ।
विष्णुर्भवेद् विकसिताम्बुजपत्रनेत्रो
नेत्रे ममाहरति बन्धुरिवागतोऽयम् ॥ २७ ॥

* अयं महातिम्न कम् (५-७-१५१) इति श्लोकोऽपि पठितः न दृष्टः ।

भो मध्यम! त्वां खल्वहं शब्दापयामि।

भीमसेन — अत खल्वहं प्राप्तः।

घटोत्कच — किं भवानपि मध्यमः।

भीमसेन — न तावदपरः।

मध्यमोऽहमवध्यानामुत्सिक्तानां च मध्यमः।
मध्यमोऽहं क्षितौ भद्र! भ्रातॄणामपि मध्यमः ॥ २८ ॥

घटोत्कच — भवितव्यम्।

भीमसेन — अपि च,

मध्यमः पञ्चभूतानां पार्थिवानां च मध्यमः।
भवे च मध्यमो लोके सर्वकार्येषु मध्यमः ॥ २९ ॥

वृद्ध —

*मध्यमस्त्विति सम्प्रोक्तं नूनं पाण्डवमध्यमः।
अस्मान् मोक्तुमिहायातो दयान्मृत्योरिवोत्थितः ॥ ३० ॥

(प्रविश्य)

मध्यम —

अस्त्रामाचम्य पवित्रं यः परलोकेषु दुर्लभम्।
आ मन्दपातमनो दत्त दयापत्रोज्ज्वलं जलम् ॥ ३१ ॥

(उपगम्य) भो पुरुष! प्राप्तोऽस्मि।

* श्लो म... हि पठनीय भाति।

घटोत्कच — प्राप्तवानिदानीं खल्वसि । मध्यम ! मध्यम ! इत इत ।

वृद्ध —(भीममुपगम्य) भो मध्यम ! परित्रायस्व ब्राह्मण कुलम् ।

भीमसेन — न भेतव्य न भेतव्यम् । मध्यमोऽहमभिवादये ।

वृद्ध — वायुरिव दीर्घायुर्भव ।

भीमसेन — अनुगृहीतोऽस्मि । कुतो भयमार्यस्य ।

वृद्ध — श्रूयताम् । अहं खलु कुरुराजेन युधिष्ठिरेण धिष्ठितपूर्वे कुरुजाङ्गले यूपग्रामवास्तव्यो माठरसगोत्रश्च कल्प शाखाध्वयु केशवदासो नाम ब्राह्मण । तस्य ममोत्तरस्यां दिशायुद्यामकग्रामवासी मातुल कौशिकसगोत्रो यज्ञबन्धुर्नामास्ति । तस्य पुत्रोपनयनानुभवनार्थं सकलत्रोऽस्मि प्रस्थित ।

भीमसेन — अरिष्टोऽस्तु पन्था । ततस्तत ।

वृद्ध — ततो मामेष हि,

सजलजलदगात्र पद्मपत्रायताक्षो
  मृगपतिगतिलीलो राक्षस प्राप्तदर्प ।
जगति विगतशङ्कस्त्वद्विधाना समक्ष
  समनपनिजन भो ! हन्तुकामोऽभ्युपैति ॥ २२ ॥

भीमसेन —एवम्, अनेन ब्राह्मणजनस्य मार्गविघ्न कृत । भवतु, निग्रहीष्यामि तावदेनम् । भो पुरुष! तिष्ठ तिष्ठ ।

घटोत्कच —एष स्थितोऽस्मि ।

भीमसेन --किमर्थं ब्राह्मण प(रि रा)स्यसि * ।

पुत्रनक्षत्रकीर्णस्य पत्नीकान्तप्रभस्य च ।
वृद्धस्य विप्रचन्द्रस्य भवान् राहुरिवागत ॥ ३३ ॥

घटोत्कच —अथकिम् । राहुरेव ।

भीमसेन —आ,

निवृत्तव्यवहारोऽयं सदारस्तनयैः सह ।
सर्वापराधवध्यत्वान्मुच्यतां द्विजसत्तम ॥ ३४ ॥

घटोत्कच —न मुच्यते ।

भीमसेन --(आत्मगतम्) भो! कस्य पुत्रेणानेन भवितव्यम् ।

भ्रातृणा मम सर्वेषां कोऽयं भो! गुणतस्कर ।
दृष्ट्वैतद् बालशौण्डीर्यं सौभद्रस्य स्मराम्यहम् ॥ ३५ ॥

(प्रकाशम्) भो पुरुष! मुच्यताम् ।

घटोत्कच —न मुच्यते ।

परस्यसि ? हतमीतर्थ

मुच्यतामिति विस्रब्धं ब्रवीति यदि मे पिता।
न मुच्यते तथा ह्येष गृहीतो मातुराज्ञया ॥ २६ ॥

भीमसेन —(आत्मगतम्) कथं मातुराज्ञेति । अहो गुरुशुश्रूषु खल्वयं तपस्वी ।

माता किल मनुष्याणां दैवतानां च दैवतम् ।
मातुराज्ञां पुरस्कृत्य वयमेतां दशां गताः ॥ ३७ ॥

(प्रकाशम्) भो पुरुष ! प्रष्टव्यं खलु तावदस्ति ।

घटोत्कच —ब्रूहि ब्रूहि शीघ्रम् ।

भीमसेन —का नाम भवतो माता ।

घटोत्कच —हिडिम्बा नाम राक्षसी ।

कौरव्यकुलदीपेन पाण्डवेन महात्मना ।
सनाथा या महाभागा पूर्णेन शौरिनात्मना* ॥ २८ ॥

भीमसेन —(आत्मगतम्) एवं, हिडिम्बायाः पुत्रोऽयम् । सदृशो ह्यस्य गर्वः ।

रूपं सत्त्वं बलं चैव पितृभिः सदृशं बहु ।
प्रजासु वीतकारुण्यं मनश्चैवास्य कीदृशम् ॥ २९ ॥

(प्रकाशम्) भो पुरुष ! मुच्यताम् ।

घटोत्कच —न मुच्यते ।

* आत्मना चन्द्रेण । आत्माकथञ्चनाशिर्ज। वस्तु यस्मात्मनि हृदि कथयस्वामी ।

भीमसेन — भो ब्राह्मण! गृह्यतां तव पुत्रः । वयमेनम् नुगमिष्यामः ।

द्वितीय — मा मा भवानेवम् ।

त्यक्ता प्रागेव मे प्राणा गुरुप्राणेष्वपेक्षया ।
युवा रूपगुणोपेतो भवांस्तिष्ठतु भूतले ॥ ४० ॥

भीमसेन — अयि ! मा भैवम् । क्षत्रियकुलोत्पन्नोऽहम् । पूज्यतमः खलु ब्राह्मणः । तस्मान्मच्छरीरेण ब्राह्मणशरीरं त्रि निमातुमिच्छामि ।

घटोत्कच — एवं, क्षत्रियोऽयम् । क्षेत्र गर्दे । भवतु, इममेव हत्वा नेष्यामि । अथ केनाय वारितः ।

भीमसेन — मया ।

घटोत्कच — किं त्वया ।

भीमसेन — अथकिम् ।

घटोत्कच — तेन हि भवानेवागच्छतु ।

भीमसेन — एवम्, अतिवीर्यबल नानुगच्छामि । यदि ते शक्तिरस्ति, बलात्कारेण मां नय ।

घटोत्कच — किं मां प्रत्यभिजानीते भवान् ।

भीमसेन — भपुत्र इति जाने ।

घटोत्कच — कथं कथं तव पुत्रोऽहम् ।

भीमसेन — कथं रुष्यति, मर्षयतु मर्षयतु भवान् । सर्वा प्रजाः क्षत्रियाणां पुत्रशब्देनाभिधीयन्ते । अत एव मयाभिहितम् ।

घटोत्कच — भीतानामायुधं गृहीतम् ।

भीमसेन —

शपामि सत्येन भयं न जाने
ज्ञातुं तदिच्छामि भवत्समीपे ।
किंरूपमेतद् वद भद्र! (तस्य)
गुणागुणाश्च सदृशः प्रशस्ते ॥ ४१ ॥

घटोत्कच — एष ते भयमुपदिशामि, गृह्यतामायुधम् ।

भीमसेन — आयुधमिति । गृहीतमेतत् ।

घटोत्कच — कथमिव ।

भीमसेन —

काञ्चनस्तम्भसदृशो रिपूणां निग्रहे रतः ।
अयं तु दक्षिणो बाहुरायुधं सदृशं मम ॥ ४२ ॥

घटोत्कच — इदमुपपन्नं पितुर्मे भीमसेनस्य ।

भीमसेन — अयं कोऽयं भीमो नाम ।

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विश्वकर्ता शिवः कृष्णः शक्रः शक्तिधरो यमः ।
एतेषु कथ्यतां भद्र ! केन ते सदृशः पिता ॥ ४३ ॥

घटोत्कच — सर्वे ।

भीमसेन — धिगनृतमेतत् ।

घटोत्कच — कथं कथम् । अनृतमित्याह । क्षिपसि मे गुरुम् । भवतु, इमं स्थूलं वृक्षमुत्पाट्य प्रहरामि । कथमनेनापि न शक्यते हन्तुम् । किन्तु खलु करिष्ये । भवतु, दृष्टम् । एतद् गिरिकूटमुत्पाट्य प्रहरामि ।

शैलकूटं मया क्षिप्तं प्राणानादाय यास्यति ।

भीमसेन —

कष्टोऽपि कुञ्जरो वन्यो न व्याघ्रं धर्षयेद् वने ॥ ४४ ॥

घटोत्कच — कथमनेनापि न शक्यते हन्तुम् । किन्तु खलु करिष्ये । भवतु, दृष्टम् ।

नन्वहं भीमसेनस्य पुत्रः पौत्रो नभस्वतः ।
तिष्ठेदानीं सुसन्नद्धो नियुद्धे नास्ति मत्समः ॥ ४५ ॥

(इत्युभौ नियुद्धं कुरुतः)

घटोत्कच — (भीमसेनं बद्ध्वा)

व्रजसि कथमिह त्वं वीर्यमुत्सृज्य बाह्वोः
गज इव दृढपाशैः पीडितो मद्भुजाभ्याम् ।

भीमसेन — (आत्मगतम्) कथं गृहीतोऽस्म्यनेन । भो मु याधन! वर्धते खलु शत्रुपक्ष । कृतरक्षो भव । (प्रकाशम्) भो पुरुष! अवहितो भव ।

घटोत्कच — अवहितोऽस्मि ।

भीमसेन — (नियुद्धं कृत्वा)

व्यपनय बलदर्पं दृष्टसारोऽसि वीर!
न हि मम परिखेदो विद्यते बाहुयुद्धे ॥ ४६ ॥

घटोत्कच — कथमनेनापि न शक्यते हन्तुम् । किन्तु खलु करिष्ये । भवतु, दृष्टम् । अस्ति मातृप्रसादलब्धो मायापाश । तेन बद्ध्वा नेष्यामि कुत खल्वाप । भो गिरे! आपस्तावत् । हन्त स्रवति । (आचम्य मन्त्रं जपति) भो पुरुष!

मायापाशेन बद्धस्त्वं विवशो न गमिष्यसि ।
रावणे रज्जुभिर्बद्ध शक्रध्वज इवोत्सवे ॥ ४७ ॥

(इति मायया बध्नाति)

भीमसेन — कथं मायापाशेन बद्धोऽस्मि । किमिदानीं करिष्ये । अस्ति मे शङ्करप्रसादलब्धो मायापाशमोक्षो मन्त्र । तं जपामि । कुत खल्वाप । भवतु, भो ब्राह्मणकुमार! आनय कमण्डलुगता आप ।

वृद्ध — इमा आप ।

(भीमसेन आक्रम्य मन्त्र नष्ट्वा माया मोचयति)

घटोत्कच — अये पतित पाश । किमिदानीं करिष्ये । भवतु, भो पुरुष ! पूर्वसमय स्मर ।

भीमसेन -- समय इति । एष स्मरामि । गच्छाग्रत ।

(उभौ परिक्रामत)

वृद्ध — पुत्रका ! किं कुर्म । अय गच्छति वृकोदर ।

आक्रम्य राक्षसमिम ज्वलदुग्ररूप
सुप्रेण बाहुबलवीर्यगुणेन युक्तम् ।
एष प्रयाति शनकैरवधूय शीघ्र
मामारचर्षमिव गोवृषभ सलील ॥ ४८ ॥

घटोत्कच — इह तिष्ठ । त्वदागमनमम्बायै निवेदयामि ।

भीमसेन — बाढम् । गच्छ ।

घटोत्कच — (उपसृत्य) अम्ब अभिवादय घटोत्कचोऽहम् । चिराभिलषितो भवत्या आहारार्थमानीतो मानुष ।

(प्रविश्य)

हिडिम्बा — (क) जाद ! चिर जीव । कीदिसो माणुसो आणीदो ।

(क) जात चिर जीव । क दृशो मानुष आनीत ।

घटोत्कच — भवति ' वाङ्मात्रेण मानुषो, न वीर्येण ।

हिडिम्बा — (क) किं बह्मणो ।

घटोत्कच — न ब्राह्मण ।

हिडिम्बा — (ख) आदु थेरो ।

घटोत्कच — न वृद्ध ।

हिडिम्बा — (ग) किं बालो ।

घटोत्कच — न बाल ।

हिडिम्बा — (घ) जइ एव्व, पेक्खामि दाव णं ।

(उभौ परिक्रामत)

हिडिम्बा — (ङ) किं एसो माणुसो आणीदो ।

घटोत्कच — भवति ' कोऽयम् ।

हिडिम्बा — (च) उम्मत्तअ ' दव्वद खु अअ ।

(क) किं ब्राह्मण ।
(ख) अथवा स्थविर ।
(ग) किं बाल ।
(घ) यथेव, पश्यामि तावदेनम् ।
(ङ) किमेष मानुष आनीत ।
(च) उन्मत्तक ! दैवत खल्वयम् ।

घटोत्कच — आ कस्य दैवतम् ।

हिडिम्बा — (क) तव अ मम अ ।

घटोत्कच — क प्रत्यय ।

हिडिम्बा — (ख) एसो पच्चओ । जेदु अय्यउत्तो ।

भीमसेन — (विलाक्य) का पुनरियम् । अये देवी हिडिम्बा ।

अस्माक भ्रष्टराज्याना भ्रमता गहने वने ।
आत्मकारुण्यया देवि ! सन्तापो नाशितस्त्वया ॥ ४९ ॥

हिडिम्बे ! किमिदम् ?

हिडिम्बा — (कर्णे) (ग) ईदिस मिअ ।

भीमसेन — जात्या राक्षसी, न समुदाचारेण ।

हिडिम्बा — उम्मत्तअ ! अभिवादहि पिदर ।

घटोत्कच — भोस्तात ! अह स धार्तराष्ट्रवनदवाग्निर्घटो त्कचोऽभिवादये । पुत्रचापल क्षन्तुमर्हसि ।

(क) तव च मम च ।
(ख) एष प्रत्यय । जयत्वार्यपुत्र ।
(ग) ईदृशमिव ।
(घ) उन्मत्तक ! अभिवादय पितरम् ।

भीमसेन — एह्येहि पुत्र ! व्यतिक्रमकृत कान्तमेव । (इति परिष्वज्य) धार्तराष्ट्रवनदवाग्निपुत्रापेक्षीणि पितृहृदयानि । पुत्र ! अतिबलपराक्रमो भव ।

घटोत्कच — अनुगृहीतोऽस्मि ।

वृद्ध — एव, भीमसेनपुत्रोऽयं घटोत्कच ।

भीमसेन — पुत्र ! अभिवादयात्रभवन्त केशवदासम् ।

घटोत्कच — भगवन् ! अभिवादये ।

वृद्ध — पितृसदृशगुणकीर्तिर्भव ।

घटोत्कच — अनुगृहीतोऽस्मि ।

वृद्ध — भो वृकोदर ! रक्षितमस्मत्कुल, स्वकुलमुद्धृत च । गच्छामस्तावत् ।

भीमसेन —

अनुग्रहात् तु भवत सर्वमासीदिद शुभम् ।
आश्रमो दूरतोऽस्माक तत्र विश्रम्य गम्यताम् ॥ ५० ॥

वृद्ध — कृतमातिथ्यमनेन जीवितप्रदानेन । तस्माद्गच्छामस्तावत् ।

भीमसेन — गच्छतु भवान् सकुटुम्ब पुनर्दर्शनाय ।

वृद्ध — बाढम् । प्रथम कल्प ।

(निष्क्रान्त सकलत्रपुत्र केशवदास)

भीमसेन.— हिडिम्बे! इतस्तावत् । वत्स! घटोत्कच! इतस्तावत् । तत्रभवन्तं केशवदासमाश्रमपदद्वारमात्रमपि सम्भावयिष्यामः ।

*यथा नदीनां प्रभवः समुद्रो
यथाहुतीनां प्रभवो हुताशः ।
यथेन्द्रियाणां प्रभवं मनोऽपि
तथा प्रभुर्नो भगवानुपेन्द्रः ॥ ५१ ॥

(निष्क्रान्ताः सर्वे)

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मध्यमव्यायोगोऽवसितः ॥

शुभं भूयात् ।

* इह प्राग् भरतवाक्यम् इत्यपेक्षितं भाति । प्रभवति ईष्टे इति प्रभवम् ईशितृ । पचाद्यच् ।

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